

Изданія М.П.БѢЛЯЕВА въ Лейпцигѣ

Н. АМАНИ СЮИТА

для ФОРТЕПИАНО

СОЧ. 4

N. AMANI SUITE

pour PIANO

OP. 4

1901
2296

Edition M. P. BELAÏEFF, Leipzig

Compositions pour Piano

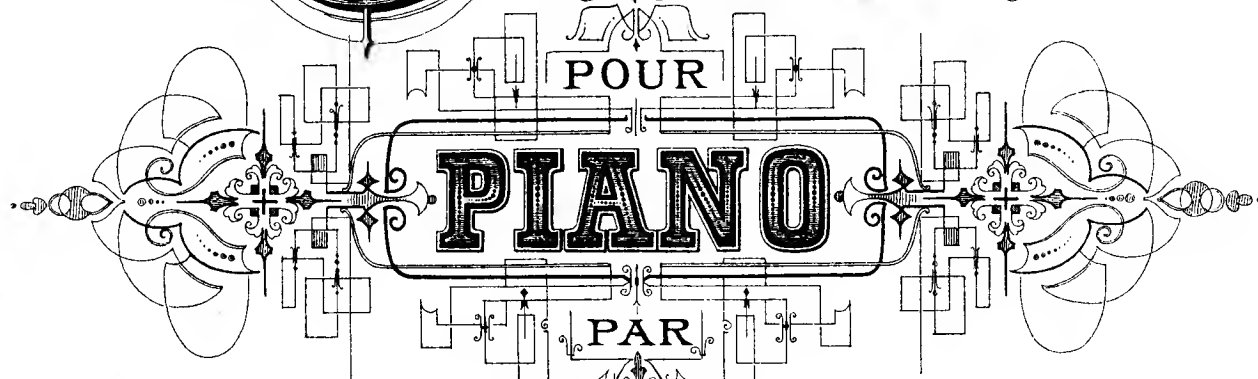
publiées par

M. P. Belaïeff à Leipzig.

Sigismond Blumenfeld.		Alexandre Glazounow.		Alexandre Glazounow.		Alexandre Glazounow.	
A	R	A	R	A	R	A	R
Op. 2. Quasi Mazurka sur le nom Be-la-f	1.— .35	Andante du 1 ^{er} Quatuor pour archets, op. 1. Transcrit par Théodore Jadoul80 —.80	Op. 54. 2 Impromptus. Complet	1.40 —.50	Op. 61. Ruses d'Amour. Ballet en 1 acte, composé par Marius Petipa. Réduction pour Piano par A. Winkler	5.— 1.75
Op. 5. 6 Brimboriens. Complet	1.60 —.60	Op. 2. Suite sur le thème du nom diminutif russe „Sacha“. (Introduction et Prélude, Scherzo, Nocturne et Valse.)	2.50 —.90	Séparément.		— Morceaux séparés.	
Séparément.		Op. 10. 2 ^{me} Quatuor (en Fa) pour 2 Violons, Alto et Violoncelle. Réduction pour Piano à 2 mains par Henry Thiébaut	3.50 1.25	No. 1. Rép60 —.25	No. 1. Introduction, Première Scène, Gavotte-Musette, Sarabande et Farandole	1.60 —.04
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No. 3. Un moment d'enthousiasme40 —.15	Séparément.		— Morceaux séparés.		No. 3. Ballabile des paysans et des paysannes	1.— .34
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No. 6. A l'exercice60 —.25	No. 2. Novellette80 —.30	No. 1. Entrée de Raymond40 —.15	No. 5. La fricassée80 —.34
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No. 1. si b60 —.25	Séparément.		No. 4. Prélude et la Romanesca40 —.15	Op. 68. Pas de caractère (genre slave-hongrois) pour Orchestre. Réduction par l'auteur80 —.34
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A. Liadow et A. Glazounow.		No. 2. Mazurka No. I	1.40 —.50	No. 6. Grand Adagio80 —.30	Op. 74. 1 ^{re} Sonate (en si b)	3.— 1.04
Les Fantaisies exécutées au Jubilé de Nicolas Rimsky-Korsakow, le 22 décembre 1890 à St. Pétersbourg. Réduction pour Piano par N. Sokolow60 —.25	No. 3. Mazurka No. II	1.20 —.45	No. 7. Valse fantastique80 —.30	Op. 75. 2 ^{me} Sonate (en mi)	5.— 1.04
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V. Moderato (thème russe) arrangé par A. Glazounow.		No. 3. (La nuit.) Mi80 —.30	No. 11. Variation I40 —.15	No. 2. Méditation40 —.14
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		Op. 43. Valse de salon	1.60 —.60	No. 21. Le Cortège hongrois60 —.25	Op. 6. 2 Nouvellettes. Complet	1.60 —.64
		Op. 47. 1 ^{re} Valse pour Orchestre. Transcription de concert pour Piano par Félix Blumenfeld	2.— .70	No. 22. Grand Pas hongrois80 —.30	Séparément.	
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		No. 1. Prélude60 —.25	No. 25. Pas classique hongrois60 —.25	Op. 7. 5 Préludes	1.60 —.64
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		No. 3. Gavotte. Ré60 —.25	No. 27. Variation II40 —.15		
				No. 28. Variation III40 —.15		
				No. 29. Variation IV40 —.15		
				No. 30. Coda80 —.30		
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				No. 32. Apothéose40 —.15		
				Morceaux supplémentaires.			
				No. 33. Valse60 —.25		
				No. 34. Mazurka (tirée de l'œuvre 52)	1.— .35		

À MONSIEUR NICOLAS DOUBASSOFF.

Guitte



Nicolas Amami.

OP. 4.

Cplt. Pr. $\frac{M. 1.60}{R. 60}$

Séparément:

Nº 1. Prélude	Pr.	$\frac{M. 40}{R. 15}$
Nº 2. Minuetto	Pr.	$\frac{M. 80}{R. 30}$
Nº 3. Gigue	Pr.	$\frac{M. 60}{R. 25}$
Nº 4. Gavotte	Pr.	$\frac{M. 80}{R. 30}$

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M.P. BELAÏEFF, LEIPZIG.

1901

St Pétersbourg, dépôt général chez J.Jurgenson, Morskaïa 9.

2296

2297 — 2300.

Inst. Lith. de C G Röder, G m b H. Leipzig.

Prélude.

Moderato e cantabile. ♩ = 72.

N. Amani, Op. 4, N° 1.

Piano.

mf sempre legato

p

f

cresc. molto

marcato

a tempo

f

dim.

mf

poco rit.

f

p

affrettando

f

Minuetto.

Allegretto grazioso. ♩ = 144.

N. Amani, Op. 4. N° 2.

Piano.

The musical score is written for piano and consists of five systems. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegretto grazioso' with a quarter note equal to 144 beats per minute. The score includes various musical notations such as dynamics (p, cresc., mf, f, marcato, sf, p), articulation (accents), and repeat signs with first and second endings. The first system begins with a piano (p) dynamic and a crescendo (cresc.) marking. The second system features a forte (f) dynamic and a marcato articulation. The third system includes a sempre f (always forte) marking and a marcato articulation. The fourth system is marked 'Ossia' and features a sf (sforzando) dynamic. The fifth system concludes with a p (piano) dynamic and a cresc. marking.

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. Bass staff has a *pp* dynamic. The system concludes with a *mf* dynamic.

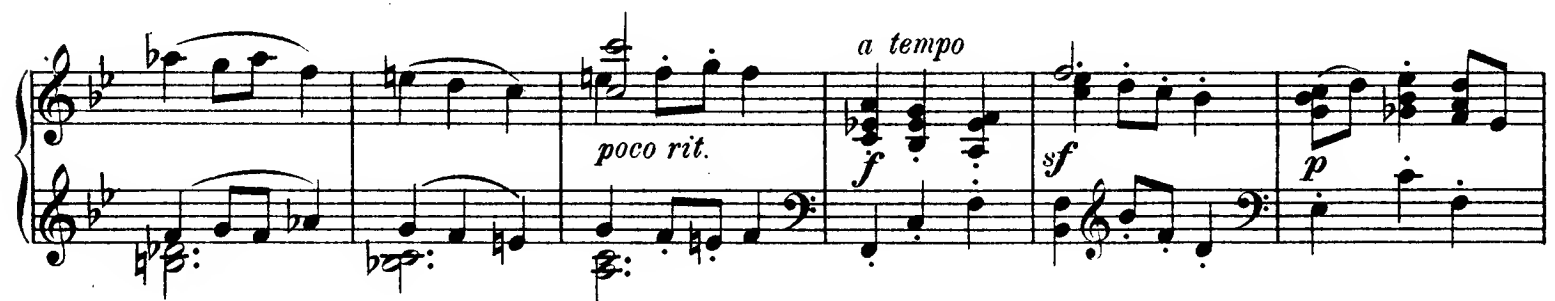
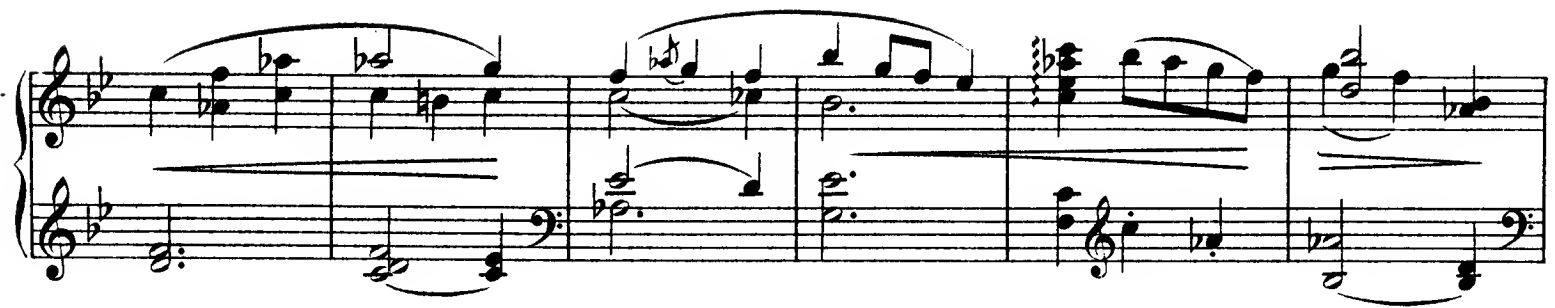
Second system of musical notation. Treble and bass staves. Treble staff begins with a *cresc.* (crescendo) marking. Bass staff has a *f* (forte) dynamic. The system concludes with a *p* (piano) dynamic.

Third system of musical notation. Treble and bass staves. Treble staff begins with a *tr* (trill) marking. Bass staff has a *sf* (sforzando) dynamic. The system concludes with a *p* (piano) dynamic.

Fourth system of musical notation. Treble and bass staves. Treble staff has an 8-measure rest. Bass staff has a *sf* (sforzando) dynamic. The system concludes with a *f* (forte) dynamic.

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a *p* (piano) dynamic. Bass staff has a *p* (piano) dynamic. The system concludes with a *p* (piano) dynamic.

Sixth system of musical notation. Treble and bass staves. Treble staff begins with a *mf* (mezzo-forte) dynamic. Bass staff has a *p* (piano) dynamic. The system concludes with a *mf* (mezzo-forte) dynamic.



First system of musical notation. The treble clef staff begins with a melodic line marked *mf cresc*. The bass clef staff provides harmonic support. The system concludes with a *f marcato* section in the bass and a *sempre f* section in the treble, both featuring eighth-note patterns. A trill is indicated above the final treble staff note.

Second system of musical notation. It begins with an *Ossia.* (alternative) line in the treble staff. The main system features a complex texture with sixteenth-note runs in the treble and sustained chords in the bass. Dynamics include *f* and *sf*.

Third system of musical notation. The treble staff shows a melodic line starting at *mf*, moving to *p*, and then *cresc.* The bass staff features a steady eighth-note accompaniment. The system ends with a *f* dynamic in the bass.

Fourth system of musical notation. The treble staff has a melodic line starting at *p* and moving to *pp*. The bass staff has a steady eighth-note accompaniment. The system concludes with a *pp* dynamic in the bass.

Fifth system of musical notation. The treble staff features a melodic line starting at *mf*, moving to *cresc.*, then *f*, and finally *p*. The bass staff provides harmonic support with chords and eighth notes. The system ends with a *p* dynamic in the bass.

sf *p* *sf* *f* *p*
tr
sf *f*
sf *f*
sf *p* *pp*
leggierissimo *p* *rit.* *loco*
8^{va} basso
*Ad. **

Gigue.

(Style J. S. Bach.)

N. Amani, Op. 4. No 3.

Allegro. ♩. = 60.

Piano. *f* *risoluto*

diminuendo *crescendo* *legato*

f *dim.* *p*

The musical score is written for piano in D major (one sharp) and 3/8 time. It consists of six systems of music. The first system begins with the tempo marking 'Allegro. ♩. = 60.' and the instruction 'Piano.' followed by the dynamic 'f' and the articulation 'risoluto'. The second system continues the piece. The third system includes the markings 'diminuendo' and 'crescendo' under the left and right hands respectively, and 'legato' above the right hand. The fourth system features the dynamics 'f', 'dim.', and 'p' above the left, middle, and right parts respectively. The fifth system continues the melodic and harmonic development. The sixth system concludes the piece with a final cadence. The notation includes various note values, rests, and slurs to indicate phrasing and articulation.



This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical markings and dynamics:

- System 1:** Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment. Markings: *f* (forte), *risoluto* (resolute).
- System 2:** Continuation of the melodic and rhythmic patterns.
- System 3:** Treble staff continues the melody. Bass staff has a more active line. Marking: *p* (piano).
- System 4:** Continuation of the musical themes.
- System 5:** Continuation of the musical themes.
- System 6:** Final system on the page, ending with a double bar line. Marking: *f* (forte).

Gavotte.

N. Amani, Op. 4. N^o 4.

Allegro non troppo. ♩ = 132.

Piano.

The musical score is written for piano and consists of five systems of music. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked "Allegro non troppo" with a quarter note equal to 132 beats per minute. The score includes various musical notations such as trills (tr), accents (>), and dynamic markings (f, p, mf, sf). The first system begins with a piano (piano) instruction. The second system includes markings for "poco rit.", "a tempo", "cresc.", and "poco rit." again. The third system features a trill in the right hand. The fourth system includes a trill in the right hand and a crescendo. The fifth system concludes with a trill in the right hand and a crescendo. The score is a single melodic line for the piano, with no vocal or other instrumental parts.

Musette.

The musical score for "Musette" is written for piano and consists of five systems of two staves each. The key signature has one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as trills (tr), slurs, and dynamic markings.

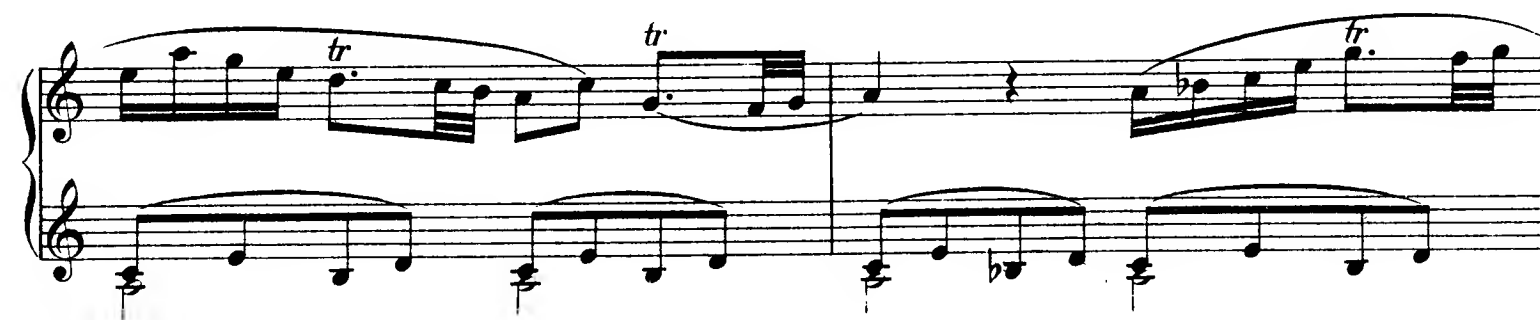
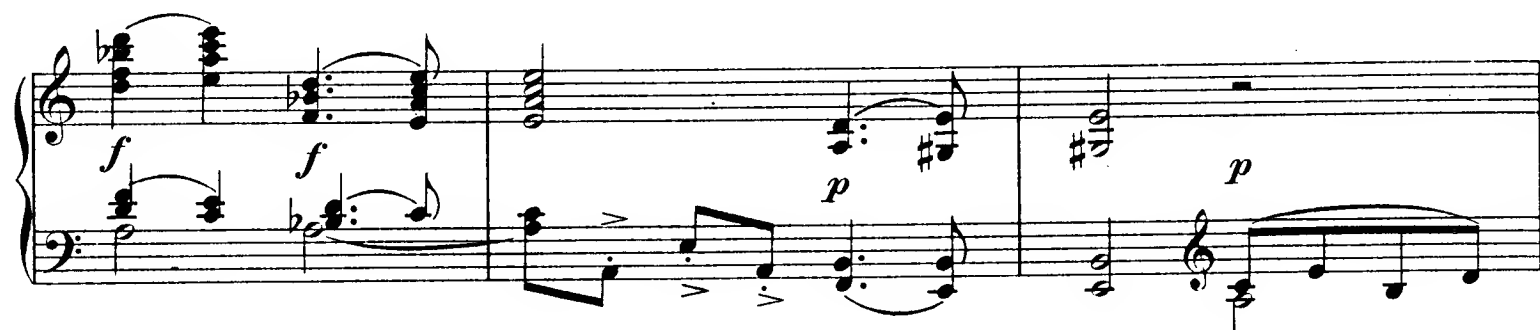
System 1: The first staff begins with a whole rest, followed by a half note G4 and a quarter note A4. The second staff starts with a piano (*p*) dynamic and a "semplice" marking, followed by a series of eighth notes. A piano (*p*) dynamic marking appears in the middle of the system.

System 2: The first staff features a trill (tr) on G4. The second staff continues with eighth notes and a piano (*p*) dynamic marking.

System 3: The first staff includes a trill (tr) on G4. The second staff features a piano (*pp*) dynamic marking and continues with eighth notes.

System 4: The first staff includes a trill (tr) on G4. The second staff features a mezzo-forte (*mf*) dynamic marking and continues with eighth notes.

System 5: The first staff includes a piano (*p*) dynamic marking. The second staff features a mezzo-forte (*mf*) dynamic marking and continues with eighth notes.







First system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). The system begins with a piano (*p.*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. A *poco rit.* (slightly slower) marking appears in the middle of the system. The system concludes with a mezzo-forte (*mf*) dynamic.



Second system of musical notation. Treble and bass staves. The system begins with a piano (*p*) dynamic. The right hand continues the melodic development. A *rall.* (rallentando) marking is present towards the end of the system.



Third system of musical notation. Treble and bass staves. The system begins with a pianissimo (*pp*) dynamic. A *meno mosso* (less motion) marking is placed above the right hand. The system includes a mezzo-forte (*mf*) dynamic and ends with a pianissimo (*pp*) dynamic.



Fourth system of musical notation. Treble and bass staves. The system begins with a mezzo-forte (*mf*) dynamic. It features a *a tempo* marking and a trill (*tr*) in the right hand. The system concludes with a forte (*f*) dynamic.



Fifth system of musical notation. Treble and bass staves. The system begins with a piano (*p*) dynamic. The right hand has a melodic line with some rests. The system ends with a pianissimo (*pp*) dynamic.



Sixth system of musical notation. Treble and bass staves. The system begins with a trill (*tr*) in the right hand. It includes a *rit.* (ritardando) marking and ends with a forte (*f*) dynamic.

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

Th. Akimenko.

	A.	R.
Op. 16. 3 Morceaux. Complet.	1.40	—50
Séparément.		
No. 1. Chant d'automne . . .	—60	—25
No. 2. Idylle	—40	—15
No. 3. Valse	1.—	—35

E. Alenoff.

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No. 3. Gavotte	—80	—30

Op. 8. 2 Mazurkas. Complet	1.40	—50
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No. 2. Mi	—80	—30

Op. 9. 5 Morceaux. Complet	2.—	—70
Séparément.		
No. 1. Arabesque	—80	—30
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No. 4. Burlesque	—60	—25
No. 5. Novellette	—80	—30

Op. 10. 4 Morceaux. Complet	2.—	—70
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No. 4. Canzona	—80	—30

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No. 3. Sérénade levantine . . .	—60	—25

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Séparément.		
No. 1. Mazurka. ut	—80	—30
No. 2. Mazurka. sol	—60	—25
No. 3. Valse. Mi b	—80	—30

Op. 29. 3 Morceaux. Complet	1.40	—50
Séparément.		
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No. 2. Scherzo	—60	—25
No. 3. Valse	—80	—30

Op. 30. 3 Morceaux. Complet	1.20	—45
Séparément.		
No. 1. Etude. Sol b	—40	—15
No. 2. Menuet. ut	—60	—25
No. 3. Etude. Fa	—60	—25

Nicolas Artciboucheff.

Op. 3. 2 Mazurkas. Complet	1.60	—60
Séparément.		
No. 1. mi b	—80	—30
No. 2. La b	1.20	—45

Op. 7. 2 Morceaux. Complet	1.20	—45
Séparément.		
No. 1. Valse	—60	—25
No. 2. Mazurka	—60	—25

C. Antipow.

	A.	R.
Op. 1. 3 Etudes. Complet	2.—	—70
Séparément.		
No. 1. La b	1.—	—35
No. 2. Fa #	1.—	—35
No. 3. La	—80	—30

Op. 2. 3 Valses. Complet	2.—	—70
Séparément.		
No. 1. mi	—80	—30
No. 2. ré #	1.—	—35
No. 3. Si b	1.40	—50

Op. 3. Variations sur un thème original	1.80	—65
Op. 5. 5 Morceaux. Complet	1.80	—65
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No. 2. Etude	—60	—25
No. 3. Burlesque	—60	—25
No. 4. Prélude	—40	—15
No. 5. Etude	—80	—30

Op. 6. 4 Morceaux. Complet	1.80	—65
Séparément.		
No. 1. Valse. La	—80	—30
No. 2. Nocturne	—60	—25
No. 3. Intermezzo	—60	—25
No. 4. Impromptu	—60	—25

Op. 8. 2 Préludes. Complet	1.—	—35
Séparément.		
No. 1. Mi	—40	—15
No. 2. Réb	—60	—25

Op. 9. Miniatures. Complet	1.60	—60
Séparément.		
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No. 3. Valse. Ré	—60	—25

Op. 10. Prélude	—60	—25
Op. 11. Valse et Etude. Complet	1.40	—50
Séparément.		
No. 1. Valse. Sol b	1.—	—35
No. 2. Etude	—80	—30

Op. 12. Nocturne	—80	—30
Op. 13. Impromptu et Valse. Complet	1.20	—45
Séparément.		
No. 1. Impromptu	—60	—25
No. 2. Valse. fa	—60	—25

Nicolas Amani.

Op. 3. Tema con Variazioni	1.60	—60
Op. 4. Suite. Complet	1.60	—60
Séparément.		
No. 1. Prélude	—40	—15
No. 2. Minuetto	—80	—30
No. 3. Gigue	—60	—25
No. 4. Gavotte	—80	—30

Op. 5. 2 Valses. Complet	1.—	—35
Séparément.		
No. 1. Valse triste	—60	—25
No. 2. Valse gracieuse	—60	—25

Op. 7. 4 Pièces caractéristiques. Complet	1.40	—50
Séparément.		
No. 1. Souvenir lointain	—60	—25
No. 2. Orientale	—60	—25
No. 3. Elégie	—60	—25
No. 4. La pièce de maman	—60	—25

Op. 8. Préludes	1.—	—35
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Félix Blumenfeld.

	A.	R.
Op. 2. 4 Morceaux. Complet	2.50	—90
Séparément.		
No. 1. Etude. La	—80	—30
No. 2. Souvenir douloureux	—60	—25
No. 3. Quasi Mazurka	—80	—30
No. 4. Mazurka de concert	1.—	—35

Op. 3. 3 Etudes. Complet	2.—	—70
Séparément.		
No. 1. Réb	1.20	—45
No. 2. mi	—60	—25
No. 3. La	—80	—30

Op. 4. Valse-Etude	1.40	—50
Op. 6. 2 Nocturnes. Complet	1.60	—60
Séparément.		
No. 1. Une nuit à Magarach (Crimée). Mi	1.—	—35
No. 2. mi b	—80	—30

Op. 8. Variations caractéristiques sur un thème original	2.—	—70
Op. 11. Mazurka	1.60	—60
Op. 12. 4 Préludes. Complet	1.60	—60
Séparément.		
No. 1, en Sol	—60	—25
No. 2, en Mi	—60	—25
No. 3, en Ut #	—60	—25
No. 4, en Ré	—40	—15

Op. 13. 2 Impromptus. Complet	1.80	—65
Séparément.		
No. 1. La b	1.40	—50
No. 2. Sol b	—80	—30

Op. 14. Sur mer. Etude	1.60	—60
Op. 16. Valse-Impromptu	1.60	—60
Op. 17. Préludes.		
Cahier I. Complet	2.—	—70
Séparément.		
No. 1. Ut	—40	—15
No. 2. la	—80	—30
No. 3. Sol	—40	—15
No. 4. mi	—80	—30
No. 5. Ré	—80	—30
No. 6. si	—60	—25

Cahier II. Complet	2.—	—70
Séparément.		
No. 7. La	—80	—30
No. 8. fa #	—40	—15
No. 9. Mi	—40	—15
No. 10. ut #	—40	—15
No. 11. Si	—60	—25
No. 12. sol #	—80	—30

Cahier III. Complet	2.—	—70
Séparément.		
No. 13. Fa #	—60	—25
No. 14. mi b	—40	—15
No. 15. Réb	—80	—30
No. 16. si b	—60	—25
No. 17. La b	—60	—25
No. 18. (Memento mori.) fa	—60	—25

Félix Blumenfeld.

	A.	R.
Op. 17. Préludes.		
Cahier IV. Complet	2.—	—70
Séparément.		
No. 19. Mi b	—60	—25
No. 20. ut	—60	—25
No. 21. Si b	—60	—25
No. 22. sol	—60	—25
No. 23. Fa	—60	—25
No. 24. ré	—60	—25

Op. 20. Nocturne-Fantaisie en Mi	1.40	—50
Op. 21. 3 Morceaux. Complet	1.60	—60
Séparément.		
No. 1. Moment de désespoir	—60	—25
No. 2. Le soir	—60	—25
No. 3. Une course	1.—	—35

Op. 22. 2 Morceaux.		
No. 1. Mazurka (en La b)	—80	—30
No. 2. Valse brillante (en Si)	1.40	—50
Op. 23. Suite polonaise. Complet	1.60	—60
Séparément.		
No. 1. Krakovienne (Krakowiak)	—60	—25
No. 2. Ala Mazurka (Kujawiak)	—80	—30
No. 3. Berceuse (Kolysanka)	—40	—15
No. 4. Mazurka (Mazurek)	—80	—30

Op. 24. Etude de concert en fa #	1.40	—50
Op. 25. 2 Etudes - Fantaisies. Complet	2.—	—70
Séparément.		
No. 1. sol	1.20	—45
No. 2. mi b	1.20	—45

Op. 27. 10 Moments lyriques.		
Cahier I. No. 1. Mi b. No. 2. Sol #. No. 3. Si. No. 4. Mi. No. 5. Sol	1.40	—50
Cahier II. No. 6. Ré. No. 7. Sol. No. 8. Mi b. No. 9. Do. No. 10. Fa	1.40	—50
Op. 28. Impromptu (en Si)	1.—	—35
Op. 29. 2 Etudes. Complet	1.40	—50
Séparément.		
No. 1, en Ré	—80	—30
No. 2, en La	—80	—30

Op. 31. 2 ^{me} Suite polonaise (en La). Complet	3.—	1.05
Séparément.		
No. 1. Krakowiak	—80	—30
No. 2. Kujawiak—Obertas	1.—	—35
No. 3. Mazourka	1.—	—35
No. 4. Polonaise	1.40	—50

Op. 32. Suite lyrique	2.—	—70
Op. 33. 2 Fragments caractéristiques	—80	—30
Op. 34. Ballade (en forme de Variations)	1.60	—60
Op. 35. 3 Mazourkas. Complet	1.40	—50
Séparément.		
No. 1, en La b	—60	—30
No. 2, en do	—60	—25
No. 3, en Mi b	—60	—25